



Benny Goodman
(1909 - 1986)
Benny! You are
still here!!

Radio
Personalities
Pictorial and
Biographical
Annual 1936

record research

THE MAGAZINE OF
RECORD STATISTIC
AND INFORMATION

ISSUE 225/6
NOV 1986
\$1.00

record research

Recorded Nov. 5, 1936 (NY)

Recorded July 6, 1937, Hollywood



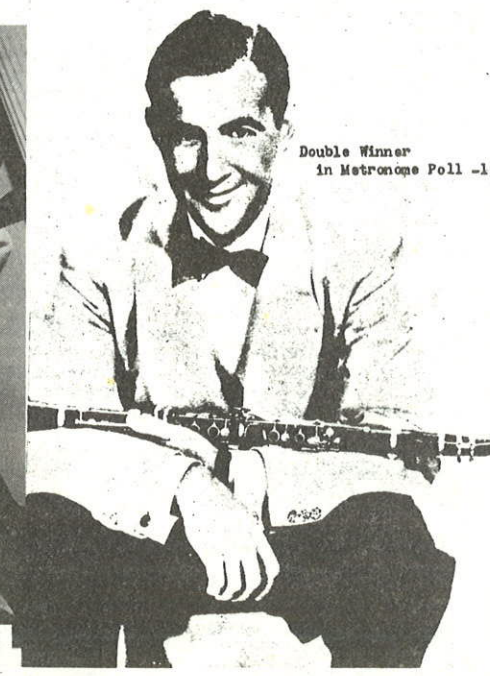
BG with Teddy Wilson in a musical sequence from Warner Bros. "First National Film, "Hollywood Hotel" - July Aug. 1937, released Jan. 15, 1938 "Sing, Sing, Sing" was featured.

BG's first flick, Paramount's "Big Broadcast of 1937". Pictured here are BG, cl; Krupa, ds; Erwin, tp; Ballard and McEachern, tb; Clark and Rollini, tenor sax - and Schertzer and Depew on alto sax (ID LK, corrections welcome) "Bugle Call Rag" was featured.



Another BG movie, United Artist's "The Powers Girl" - 1942 Pictured here Maxwell, Stearns & Faso (tps); Castaldo, (tb) and BG (ID by LK, corrections welcome) "Let's Dance" and "Roll 'Em" featured

DOUBLE FIRST MAN



Double Winner
in Metronome Poll - 1937

Benny Goodman: King of Swing and Favorite of Favorites

FOUR WORD REVIEWS
(see page 3)

An autobiography by
jazz trombonist and blues singer
Clyde E. B. Bernhardt as
told to Sheldon Harris

Rust's AMERICAN RECORD LABEL BOOK
and the Charters-Kunstadt JAZZ - A HISTORY
OF THE NEW YORK SCENE are back again.
also FIVEY RECORDS (see page 24)

FRASE - ABRAMS
corrections and
additions to
Brian Rust's
THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942
Volume 2
Lange to Zuker
(see page 10)

**DIGGIN' THE
GROOVES**
BOB DAVENPORT
(see page 24)

TOTEM
RECORDS

DISCOING IN
- George Blacker -
CYLINDROGRAPHIA (see page 2)

Efrem Zimbalist Sr.
by
John Sam Lewis

PART THREE
(concluded)
(see page 2)

(Part Six) (see page 10)

IMPERIAL
5018-B
Rotante

(PART 25)
the H3 chrono-matrix
file / Harold H. Martel
(see page 8)

*** more! on Benny!! (see page 4) ***

RAGGING the CLASSICS

JOHN SAM LEWIS

EFREM ZIMBALIST (1889 - 1985) PART THREE (Concl.)
(Part One appeared in RR 221/222) (Part Two in RR 223/4)

Alma Gluck died in 1938. A few years later, Zimbalist married the daughter of the founder of the Curtis Publishing Company, Mary Louise Curtis Bok, who, with her first husband, had established the Curtis Institute. Zimbalist eventually succeeded Josef Hofmann as director of the Institute, and he served in that capacity until his retirement. When the second Mrs. Zimbalist died in 1968, Efrem Zimbalist left Curtis to live with his daughter in Nevada. After her death he continued to live near Reno where his son now owns a ranch.

Zimbalist composed many works including an opera. His violin sonata has been recorded twice, and in 78 days his string quartet was recorded by the Gordon String Quartet for the Schirmer label. Zimbalist himself, at apparently different times, recorded all three of his Slavonic Dances. He made two recordings of his "Improvisation on a Japanese Tune," once for Victor and once for Columbia, as well as two movements from his *Suite dans la forme ancienne*.

In addition, Zimbalist's *Little Russia Folk Songs* was, according to James G. Huneker's compilation, performed by the New York Philharmonic during the 1917 season. But Zimbalist's greatest success, from a financial standpoint at least, must have been the musical *Honeydew*, which had more than a hundred performances during the 1920 Broadway season. Both Joseph C. Smith (Victor) and Harry Yerkes (Lyric) recorded medleys from the show. So far as I know, Zimbalist never attempted to compose for the Broadway stage again.



(From Ken Bloom's *AMERICAN SONG* Musical Theatre compendium via LK): *HONEYDEW* opened 9/6/20 - Efrem Zimbalist Sr., composer; Joe Weber, lyricist and librettist; Joe Weber, producer and Hazzard Short, director. Music director was Max Hirschfeld and orchestrations were by Carl Kiefert, J. Bodewalt Lampe and James McCabe. The cast included Sam Ash, Dorothy Follis, Hal Forde, Evelyn Herbert, Kay Kendall, Mlle. Marguerite, John Park and Ethelind Terry. Some of the other songs were "The Mores of a Sailor, Time To Take A Drink, Your Second Wife, There's no Fool Like An Old Fool." The musical ran 200 performances on Broadway.

As a composer Efrem Zimbalist was conservative and will likely be remembered more as a violinist and teacher. Oscar Shumsky, Aaron Rosand, and Norman Carol were all pupils of his at Curtis. It seems to me that Oscar Shumsky most nearly plays like Zimbalist.

What kind of violinist was Efrem Zimbalist? The late Boris Schwarz regarded him as less inclined to heart-on-sleeve Romanticism than Mischa Elman, less concerned with the technical side of playing than Jascha Heifetz, and less likely than either to try to second-guess the composer. Zimbalist was not interested in spectacular display for its own sake, but violinists who heard him play said he was equal to any demands made by the music he played. His tempi tended to be rather deliberate. That trait is notable in his acoustic recording of the Wieniawski *Legende*. If Elman was the out-and-out Romantic and Heifetz the brilliant, but sometimes coldly calculating technician, Zimbalist struck the golden mean between the two.

We are fortunate that Efrem Zimbalist remained with us for so long, but his death reminds us that the link with the most famous violin teacher at the turn of the century, Leopold Auer, is almost severed today. Jascha Heifetz no longer performs in public however Tosha Samaroff is still recording and probably doing other things besides studio work. He is on the Wes Montgomery *A Day In the Life* LP that was recently reissued and also on some of the Herbie Mann Atlantic sessions.

DISCO-ING IN GEORGE BLACKER

Or should we call this installment CYLINDER-ING IN.....

ODDS AND ENDS TIME — AGAIN!

CYLINDROGRAPHIA (cont'd) (from RR 223/4)

Many collectors have tried and are still trying to buy copies of Edison Blue Amberol 1560 ("The Preacher and the Bear") by ARTHUR COLLINS. The reason: earlier editions of it were reissued from wax Amberol 4M-18, which, like many of the early wax Amberol issues, was announced; this being so, a copy of EBA 1560 made from the early master is the only Blue Amberol with an announcement at the start. Catch is that some (indeterminate) time after 1914, Edison withdrew the announced master of "Preacher" and substituted a new unannounced master, dubbed from Collins' Edison Diamond Disc version. As a result, some buyers of 1560 who had hoped to get the announced version have been disappointed to find they'd landed the dubbed-master edition, which, on top of everything else, is somewhat inferior in sound quality.

I found a copy of the announced version of 1560 a while ago; fortunately, I was able to play it to make sure I had the right version. Reflecting on the disappointments so many others had had, I wondered whether there was any way I could make their search a bit easier. The one thing I was sure of was that any flat-end copy of the record was sure to be the announced version; the complications would arise with the later bevelled-edge records, such as my copy is. I noticed, on studying the record closely, that it was from take 2 of the announced master and that the "run" number stamped on the edge of the record was 45. This, said I to myself, makes it easy. Watch for take 2 and a run number under 45 on a bevelled-edge copy, and you should get the announced master. It looks, though, as if I was too optimistic. Another collector has a flat-edge copy of the record which is totally devoid of a take indicator and bears a run number in the upper 80's! Wubba wubba wubba.... It looks as if there are only two ways of being sure of getting the announced master if you turn up a copy of 1560 in the course of junking:

- Watch for a flat-edge record, be sure you examine the beginning of the groove spiral, at the left-hand side of the record. My copy has at least 1/8 inch of unmodulated grooves before the announcement and music begin. I'd thought there might be some recognizable difference in the look of the sonic pattern of the speech waveforms and that of the music, but this proves not to be so. If there's a greater or smaller area of silent grooves on the dubbed-master version, this may be helpful in distinguishing them in the absence of a means of auditioning the record. If you're buying from a dealer and the point is of interest to you, it would be well to stipulate that you want only the announced version. In any case, I wish you luck! How to tell the takes on Edison cylinders? Look for the abbreviated word "Pat'd" on the end of the record; the number of dots following the "d" will give you the take. Occasionally, as I've already indicated above, there will be no dots at all. In that case, you're out of luck, or forced to fall back on the only sure-fire method: SAC.

(comments to Geo. Blacker, 345 So. Main St., Cheshire Ct. 06010)

PEOPLE Dallas News August 25, 1984



Actress Stephanie Zimbalist shares a special moment with her grandfather Efrem Zimbalist Sr., 95, at a family reunion in Rockport, Maine. The elder Zimbalist, a former violinist, was honored Thursday at the Rockport Opera House.

(comments to John S. Lewis, P.O. Box 194475, University Station, Arlington Tx. 76019) (concluded)

Another Four Word Review "RR recommends 'em highly" -LK



Clyde Bernhardt, taken on his eightieth birthday, July 11, 1985. (Photo by Dennis Calkins Studios, New York City.)

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** About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSELY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings.

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ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disco, etc.
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(Att: Issue 17 was incorporated into RR issue 129/30)

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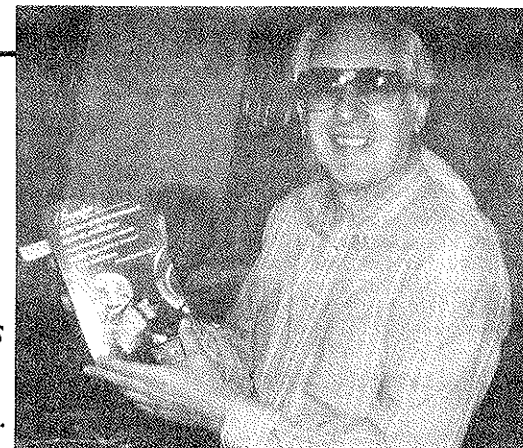
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I Remember Eighty Years of Black Entertainment, Big Bands, and the Blues

An autobiography by
jazz trombonist and blues singer
Clyde E. B. Bernhardt as
told to Sheldon Harris

uht

University of Pennsylvania Press
Philadelphia 1986



Above is the indefatigable scholar Sheldon Harris of "Blues Who's Who" fame proudly displaying his latest work on one of our truly American musical giants, CLYDE E.B. BERNHARDT. Clyde's amazing photographic memory of his reminiscences were captured by Mr. Harris and documented in an easy to comprehend manner - actually so very typical of Clyde. Fortunately the book was completed not too long before Clyde's lamented passing on May 20, 1986 at the age of 80. He was there at the conclusion of the manuscript and was very happy about it. Clyde carried the message of his memories with a zeal of religious conviction. He felt that his experiences were definitely a part of musical Americana - and thanks to Sheldon Harris the legacy of Clyde will live on. The volume also includes many rare photographs and an excellent discography of his recorded work. The book both in hard and paperback form is available from the University of Pennsylvania Press, Blockley Hall, 13th Floor, 418 Service Drive, Philadelphia Pa 19104 USA or from the University of Pennsylvania Press, c/o Academic and University Publishers Group, One Gower Street, London WC1E 6HA England...

The Bernhardt saga is an absolute essential for your library. -LK

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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published bi-monthly

RECORD RESEARCH

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Benny Goodman

"BENNY! YOU'RE STILL HERE!" - There has been so much written on our all-American musical hero, BENNY GOODMAN (1909-1986), that it was rather difficult for us to select a comparable concise biographical which we felt would dovetail our rare BG memorabilia presented herewith. In the great interest of BG cumulative research we have chosen John Chilton's authoritative compilation, "Who's Who of Jazz", with its excellent BG insertion. And if you want to get real heavy into Benny Goodman.. there's no better book than the erudite "BG On Record", a fascinating absorbing Bio-Discog treatise on BG, authored by Don Connor and Warren Hicks. Write to our colleague Al Turco of Oak Lawn Books, Box 2663, Providence R.I. 02907, USA, -or call him at 401 941 6840 regarding the availability of the books mentioned. Oak Lawn also has loads of other great books in your research interest.

WHO'S WHO OF JAZZ

GOODMAN, Benny Benjamin David (clarinet/alto sax).

Born: Chicago, Illinois, 30th May 1909.
At 10 began music studies at local synagogue, took up clarinet, at 12 studied at Hull House under Johnny Sylvester, also received private tuition from Franz Schoepp. During 1921 took part in a talent contest at Chicago's Central Theatre; he imitated TED LEWIS (accompanied by Benny Meroff's Orchestra). Joined the musicians' union at the age of 13, and during the early 1920s played in bands with various local boys including: JIMMY McPARTLAND, DAVE TOUGH, ART RHODES, etc. From the age of 13 worked semi-regularly with bands led by Charles 'Murph' Podalsky, also 'gigged' with various bands including Chuck Walker's 'Meteorites'. During summer of 1923 worked occasionally in bands playing for excursions on the Great Lakes steamboats, his first meeting with BIX BEIDERBECKE took place during one of these 'gigs'. From the autumn of 1923 worked regularly at Guyon's Paradise (where Jules Herbevaux conducted the orchestra), continued at Guyon's until late 1923, then joined Arnold Johnson at the Green Mill Gardens. From autumn 1924 until August 1925 played in Art Kassel's Band at the Midway Gardens, then signed with BEN POLLACK in Chicago and travelled to California with him to join the band at the Venice Ballroom, Los Angeles (replacing FUD LIVINGSTON, who had temporarily left the band). Returned to Chicago with BEN POLLACK in January 1926; at this time regular work for the POLLACK Band was scarce, and BENNY GOODMAN did various free-lance 'gigs' and a spell with Benny Meroff at the Granada Theatre, Chicago. Worked on and off with POLLACK during 1926, rejoined the band regularly c. February 1927 at the Southmoor Hotel and travelled to the West Coast with the band during summer of 1927. He left the band in Chicago late in 1927 and worked for two months with ISHAM JONES at the Million Dollar Rainbow Gardens, then rejoined POLLACK and moved with him to New York in March 1928. Left POLLACK in September 1929, worked for a month in Paramount Theatre Orchestra, then joined RED NICHOLS from October 1929 until January 1930. Prolific free-lance activities from 1930, played for various Broadway shows, did extensive radio-studio work (for Don Voorhees, David Rubincoff, Andre Kostelanetz, PAUL WHITEMAN, etc., etc.) and regular recording dates (with Ben Selvin, RED NICHOLS, TED LEWIS, BEN POLLACK, ED LANG-JOE VENUTTI, etc., etc.). Led own recording band and occasionally led bands for outside engagements. During the spring and summer of 1932 played regularly in band he organised to accompany vocalist Russ Columbo. Formed first regular band for residency at Billy Rose's Music Hall, New York (1st June to 17th October 1934). The band was featured regularly on the National Biscuit Company's 'Let's Dance' coast-to-coast radio show from December 1934 until May 1935, during this period the band played outside jobs - mostly in the New York area. They began their first national tour in July 1935, on 21st August 1935 they began a residency at the Palomar Ballroom (Los Angeles) which was to prove the turning point in GOODMAN's career. The band quickly achieved national, then international, fame. After a long residency at the Congress Hotel, Chicago (from November 1935 until May 1936), the band returned to New York and proceeded to go from success to success. In 1936 the band made its first film 'The Big Broadcast of 1937', during that year BENNY GOODMAN introduced his racially-integrated quartet to the public (featuring GOODMAN, LIONEL HAMPTON, GENE KRUPA, and TEDDY WILSON). On 3rd March 1937 the band began its brief, but phenomenally successful, first stay at the Paramount Theatre, New York. On 16th January 1938 BENNY GOODMAN (with his orchestra) The several famous guest stars) played one of their most celebrated engagements: The summer of 1938 GOODMAN took a vacation in Europe, briefly visiting London in July. He resumed leading until forced by illness to disband in July 1940. (In August 1939 GOODMAN had signed CHARLIE CHRISTIAN, who was in the first of GOODMAN's famous sextets.) After undergoing an operation for the relief of his sciatica he 'gigged' with his own sextet in October 1940, and re-formed big band for debut on 25th October. Throughout the 1940s, 1950s, and 1960s, BENNY GOODMAN has continued to lead his own highly successful big (and small) groups. He has also continued to appear as clarinet soloist with various classical ensembles. In the summer of 1949 he topped the bill at the London Palladium (accompanied by pianist Buddy Greco, a specially formed sextet, and the augmented Skyrockets' Orchestra). Subsequent overseas tours included: Europe (April-June 1950), Japan, Thailand, Burma (December 1956 to January 1957), Europe, including Brussels' World Fair (May 1958), Europe (October to early November 1959), U.S.S.R. (May-July 1962), Japan-quartet (February-March 1964), Belgium (August 1966), in Europe (early 1970), leading big band comprised mainly of British musicians.

Early in his career BENNY GOODMAN regularly doubled on alto sax, he also occasionally played tenor, soprano, and baritone saxes; in 1927 and 1928 he recorded on trumpet. Post-1940 he rarely played sax, he did however broadcast on tenor sax (briefly, on a borrowed instrument) in March 1941, and in the spring of 1943 occasionally played alto sax during his band's stay on the West Coast.

In 1955 a semi-biographical film 'The BENNY GOODMAN Story' was made. Other films featuring BENNY GOODMAN's Orchestra include: 'The Big Broadcast of 1937', 'Hollywood Hotel', 'Stage Door Canteen', 'Sweet and Lowdown', 'The Powers Girl', etc., etc. BENNY GOODMAN also appeared in 'A Song is Born'.

For a complete summary of BENNY GOODMAN's recordings, films, etc., the reader is advised to consult the magnificent bio-discography 'B.G. On the Record', by D. Russell Connor and Warren W. Hicks (published in 1969). 'The Kingdom of Swing', by BENNY GOODMAN and Irving Kolodin was first published in 1939.

compiled by
Len Kunstadt

Folks!, on the following spread of BG rare nostalgia we invite your comments.

(Orchestra World, May 1928, page 15)

Pollack Creater Profound Interest

Ben Pollack has made a profound impression with his directing. He has at his command the Californians, an orchestra of the first rank, a splendid body of musicians. His music is conquering in its lucidity, its sense of tonal values, its vivid imagination and its irresistible power. His entire program is



BEN POLLACK

AND HIS CALIFORNIANS

PERSONNEL

GIL RODIN

Saxophone-Arranger

BEN GOODMAN

Saxophone

FUD LIVINGSTON

Saxophone-Arranger

AL HARRIS

Trumpet

HARRY GREEN

Trumpet

GLEN MILLER

Trombone-Arranger

HARRY GOODMAN

Tuba

WAYNE ALLEN

Piano-Arranger

JOHN KURZENKHAUSE

Banjo-Coder

See Signed New Contract

at Room of the

Venetian Room

Southmoor Hotel

CHICAGO

For a While Longer

THANKS

For the Many Offers



BEN POLLACK

carried forward with resistless, yet majestic force and a dignity of style. We heard him at the Little Club, New York, where he is considered a permanent feature. It is not so long ago since he made a similar appeal at the Black Hawk Grill, Chicago. The personnel of the Californians, exclusive Victor record artists, reads as follows:

Vic Breidis, piano; Gil Rodin, reeds; Ben Goodman, reeds; Bud Freeman, reeds; Jim McPartland, trumpet; Al Harris, trumpet, Dick Morgan, banjo; Glen Miller, trombone; Harry Goodman, tuba; Ben Pollack, percussions.

This is a WEAF broadcasting orchestra.

Here we have excerpt pages from a very rare playbill booklet of the musical comedy, "HELLO DADDY" in which the musical numbers were played by Ben Pollack's Park Central Hotel Orchestra which included Benny Goodman in the personnel. All these pages right up through the "After the Performance" page were interspersed throughout the playbill. We included another band photo (lower right) which as you will observe is an exact replica of the band photo above it (except for the seated Ben Pollack). It was this photo (source unknown) which was identified by Messrs. Hoefler, Parenti and McPartland many years ago. Recording-wise Ben Pollack along with Benny Goodman recorded tunes from the original production, they being "Futuristic Rhythms" and "Let's Sit and Talk About You" for Victor. These titles and "In A Great Big Way" also made their recorded rounds on Brunswick, Harmony, Okeh, Cameo, Perfect, etc., utilizing imaginative pseudonyms for the Pollack Band Without Pollack -like Mills Musical Comedy, Hoty Tety Gang, Louisville Rhythms Kings, etc.

GEO. M. COHAN THEATRE

Broadway and Forty-Third Street

LEBLANG REALTY CORP., Owners

SIDNEY HARRIS, Manager

HELLO DADDY
opened
12/26/28 and
ran on Broadway
123 performances

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JOHN J. DORMAN, Fire Commissioner.

WEEK BEGINNING MONDAY EVENING, FEBRUARY 11, 1929

MATINEES WEDNESDAY AND SATURDAY

Evenings at 8.30

LEW FIELDS

PRESENTS

"HELLO DADDY"

A New Musical Comedy

—WITH—

LEW FIELDS

BOOK BY LYRICS BY MUSIC BY STAGED BY
HERBERT FIELDS DOROTHY FIELDS JIMMY McHUGH ALEXANDER LEFTWICH
MUSICAL NUMBERS STAGED BY BUSBY BERKELEY
COSTUMES DESIGNED BY CHARLES LE MAIRE
SETTINGS DESIGNED BY HERMAN ROSSE
Entire Production Under the Supervision of
JOHN MURRAY ANDERSON

PROGRAM CONTINUED

CAST IN ORDER OF THEIR APPEARANCE

MISS PRICHARD, Principal at Cedarhurst.....ELIZABETH CRANDALL
BETTY HAUSER.....BETTY STARBUCK
GRACE.....MARJORY MAY MARYON
DOT.....DOROTHY ROY
KLOISE.....ETHEL ALLEN
ELLEN.....SHIRLEY BUFORD
ANTHONY BENNETT.....WILFRED CLARK
LAWRENCE TUCKER.....FRED SANTLEY
MARY BLOCK.....SHIRLEY VERNON
HENRY BLOCK.....LEW FIELDS
EMMA BLOCK.....FLORENCE EARLE
HELEN.....WANDA COLL
NOEL BURNHAM.....BILLY TAYLOR
EDWARD HAUSER.....GEORGE HASSILL
MATHILDE BURNHAM.....MADELINE GREY
GODFREY BURNHAM.....CARROLL GLUCAS
HELENE.....
GERTRUDE.....GIERSDORF SISTERS, IRENE, ELVIRA and RAE
MARGUERITE.....

PROGRAM CONTINUED

GIRLS OF THE CHORUS

Annette Atherton, Bobby Brubley, Harriet Carling, Jean Egan, Helen Fried, Doris Jay, Henrietta Kay, Betty Lockwood, Francis Norton, Valerie Petri, Emmy Lou Petri, Paula Sands, Inez Tremble, Peggy Tebbis, Jac Voll and June Sherman.

BOYS OF THE CHORUS

David Morton, Jerome Maxwell, James Bradleigh, Donald Brown, Larry Regan, Jack Waldron, Charles Scott and Edward Hackett.

SINGERS

Mae Muth, Shirley Buford, Elizabeth Crandall, Patricia Ross, Bob Burk, Albert Hewitt, George Lehman and Donn Carney.

PROGRAM CONTINUED

SYNOPSIS OF SCENES

ACT I.

Scene 1—Before the Cedarhurst School for Girls. Graduation Day.
Scene 2—The Club Car of a local train.
Scene 3—The reception room at Block's.

ACT II.

The Sun Parlor at Block's. Next morning.

PROGRAM CONTINUED

MUSICAL NUMBERS

Musical Numbers played by Ben Pollack & his Park Central Hotel Orchestra

Max Steiner, Conductor

The Entrance Music is conducted by Mr. Ben Pollack

Scene 1

1 Three Little Maids from School.....Betty, Dot, Grace and Ensemble
2 I Want Plenty of You.....Mary and Larry
3 Futuristic Rhythms.....Helen and Ensemble

Scene 2

4 (a) Let's Sit and Talk About You.....Larry and Mary
(b) Refrain.....Giersdorf Sisters
5 Reprise.....Larry and Mary

Scene 3

6 My Lady's Fan.....Ensemble
7 Your Disposition Is Mine.....Mary, Larry and Ensemble
8 In a Great Big Way.....Betty, Noel and Ensemble
9 Finale.....Ensemble

PROGRAM CONTINUED

ACT II.

10 Maybe Means Yes.....Helen and Chorus
11 As Long as We're in Love.....Mary, Larry and Giersdorf Sisters
12 Out Where the Blues Begin.....Noel and Chorus
Finale.....The Company

CREDITS

"Hello, Daddy!" is based on a farce adapted from the German by Frank Mandel
The Fun Dance, Scene 3, Act I, arranged by Madame Lenore.
Harmonies arrangement of the Giersdorf Sisters' songs by Arthur Johnston.
Scenery painted by Ward and Harvey Studios. Built by Vail Scenic Construction Company
Costumes executed by Brooks Costume Co. The men have been outfitted by F. B. Tripler & Co., New York. Floral decorations by Philipelli. Stockings by Nat Lewis. Shoes by Le Re.
Boat Shop, Lighting, New York Calcium Light Co. Properties by Weidman. "Rose Fabrics" of second act curtains from Theatre.
Orchestrations by Maurice de Pach, Stephen Jones, Fud Livingston and Hans Sperlack.

EXECUTIVE STAFF FOR MR. LEW FIELDS

General Manager.....Leon Spachner
General Press Representative.....Robert Houf
Stage Manager.....Murray J. Quern
Asst. Stage Manager.....David Morton

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Featuring BEN POLLACK
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Personnel provided by George Hoefler, Tony Parenti and Jimmy McPartland:
(left to right) Al Harris, Eddie Bergman, Harry Goodman, Larry Blinyon,
Jimmy McPartland, BENNY GOODMAN, Dick Morgan, Jack Taggarden, Vic
Breidis, Vic Moore, Gil Rodin -and seated BEN POLLACK....



Here's a real researcher intriquer with Benny Goodman on alto sax with early 30s studio band. Ace jazz films expert Ernie Smith passed this photo on to us many years ago. On May 22, 1958 Tony Parenti identified some of the musicians: one being Lou Raderman on violin; seated at the piano next to Lou's left is Emil Seidel; Guitarist is Ralph Colicchio; Flanking BENNY GOODMAN, who is directly behind the other pianist, are saxes Ernie Watson (Benny's right) and Chester Hazlett (Benny's left). In order to give you a larger view of BG we blew up the photo around BG and superimposed it on to the original photo. Now astute readers! we can use your help in identifying the other musicians. I'm fairly certain that the leader is Rubinoff.



6

7

Just found these rare photos in our bottomless research piles. Good friends, the Freedmans, passed these on to us many years ago. The photos were taken by someone in the audience of BG's historic or hysteric concert at Boston's Symphony Hall, May 1, 1938. The fans began to romp to such a degree that Maestro Benny had to put a stop on the concert at one point. However history did move on!

Above: BG announcing with Stacy, upper right
Below: BG sax section taking off -Messrs. Freeman, Matthews, Bernardi and Rollini.



Below: BG brass section taking off -Messrs. Ballard, Brown, James, Elman and Griffin.



Overall personnel at this period for BG's band consisted of BG, cl. & leader; Harry James, Ziggy Elman, Gordon Griffin, tmpts; Red Ballard, Vernon Brown, tmbs; Dave Matthews and Noni Bernardi, alto saxes; Bud Freeman and Arthur Rollini, tenor saxes; Jess Stacy, piano; Ben Heller, guitar; Harry Goodman, string bass; Dave Tough, drums and Lionel Hampton with Teddy Wilson for BG small combo features. We believe they all pictured here

Below: Wilson, Hampton, BG, Heller and Tough
To the right: Bud Freeman taking a solo



or those seeking definition
of the prolific listings soon
we please refer to BR 221/2
announcement preface /LK

Harold H. Hartel

HAROLD H. HARTEL
55 Bane Street
Newton Falls Ohio 44444

DATE	TIME	FROM	TO	REMARKS
May 14	Fain	NY	You-	150420-3 (Bar) -Brought A New Kind Of Love To Me
"	"	"	"	150421-1 (Bar) I'm In The Market For You
"	"	"	"	150422-1 (Bar) MIA Cuba

111

PART SIX **ANTHONY ROTUNDO**
IMPERIAL
assisted by Len Kunstadt & RR

(cont'd
from
RR 223/1)

5382 JOHNNY FULLER
5383 THE BARONS
5384 T-BONE WALKER
5385 VIVIANNE GREENE
5386 FATS DOMINO
5387 THE JEWELS
5388 ~~ERBIE FREEMAN~~
5389 SMILEY LEWIS
5390 DAVE BARTHOLOMEW
5391 ERNIE FREEMAN
ORCH
5392 BOBBY MITCHELL
5393 THE SPIDERS
5394 LEW WILLIAMS
5395 JOHNNY FULLER
5396 FATS DOMINO
5397 THE BARONS
5398 THE VICTORIALS
5399 WILD BILL DAVIS
5400 THE HONEY BEES
(THE GAY NOTES)
5401 THE DUKES
5402 LESTER WILLIAMS
5403 ERNIE FREEMAN
ORCH
5404 SMILEY LEWIS
5405 THE SPIDERS
5406 GLORIA JEAN PITTS
5407 FATS DOMINO
5408 DAVE BARTHOLOMEW
5409 MERLE KILGORE
5410 BOB WINN
5411 LEW WILLIAMS
5412 BOBBY MITCHELL
5413 JOHNNY FULLER
5414 RUTH AND AL
(Ruth Dand & Al Reed)
5415 THE DUKES
5416 THE HONEY BEES
5417 FATS DOMINO
5418 SMILEY LEWIS
5419 ERNIE FREEMAN
5420 WILD BILL DAVIS
5421 ERNIE FREEMAN
5422 ROY BROWN
5423 THE SPIDERS
5424 SUGAR BOY
5425 RUDY JACKSON
5426 IRVING ASHBY
5427 ROY BROWN
5428 FATS DOMINO
5429 LEW WILLIAMS
5430 ERNIE FREEMAN
5431 SMILEY LEWIS

Sister Jeany
My Heart Is Bleeding
Cryin' For You Baby
So Long My Darling
Alibi
Say! Pretty Baby
Thanks For Nothing
Sausagey (Lower Boy)
I'm In Love Again
My Blue Heaven
Goin' Goin' Gone
My Baby
A Broken Heart
You Left Me
She's Got Me Hooked
Please Listen To Me
Would You
Turn Your Lamp Down Low
Rainy Day
Funny Face
I Try So Hard
Goin' Round In Circles
A-I, In My Heart
Dear Mary
Cot Talk
What are
Gone With the Wind
Don't Slam That Door
Helpless
So Long
When My Dreamboat Comes
Once In A Lifetime
Don't Walk Out
Prettiest Girl In Town
I Get That Feeling
I Let A Song Go Out
Autumn Leaves
Endless
Let Me See What's Happen
Teardrop Eyes
Shimmin' The Shakes
McDonald's Daughter
Daddy Loves You
Spring Fever
Walking The Beat
Someday You'll Want
Down Yonder We Go
That's The Way To Win
Goodbye
That's You Should Know
I Don't Stand No Quit
Blueberry Hill
Honey Chile
Lovin' You
Three Time Loser
Exile
Trying To Find (Some
Goin' Home
How It Hurts Me
Bop Bop Ba Doo Bop
Something I Said
You Are My Angel
I've Got My Fingers
Deep In My Love
Whispering Wind
Hello Baby
Pickin' Gone Party
Wini Brown
Cotton Pickin' Hand
What's To Become Of
Just To Live Again
Blue Monday
What's The Reason
Shame Shame Shame
No No
Return To Me
A Touch Of The Blues
Pardido
Crown Town
Jivin' Around - Pt 1
Jivin' Around - Pt 2
Everybody
Saturday Night
That's My Desire
Honey Bee
She's Gotta Wobble
You Gave Me Love
Teasing Me
Give Me Your Hand
Loos-Motion (Feelin')
Night Winds
Party Doll
I'm Sticking With You
I'm Walkin'
I'm In The Mood For
Centipede
Abra Cadabra
Without Love
Night Life
Sweeter Words
You Are My Sunshine

Thank you Gedric J. Hayes and associates for help on 5388 5393 5400 5411 5421 5424 5425 5426 5429 5430 and 5431. Also thank you George Paetzman and Michael Sweeney for your help, too, on 5388 and 5421. Does anyone have mss. for 5394?

THE AMERICAN DANCE BAND DISCOGRAPHY
1917 1942

CORRECTIONS AND ADDITIONS TO

BILL FRASE 1957 Drew Ave.S. Minneapolis Mn 55416	STEVE ABRAM 1600.44th Ave. San Francisco 94122
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CORRECTIONS and ADDITIONS to BRIAN RUST'S
AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)
compiled by BILL FRASE

(cont'd from RR 22/3/4)

P. 1496 vocalist on Mxs 150813-3 & 150814-2 is aurally not DR. Unknown to
Mx 404471 take A
Cl 5103-C is as Lloyd Keating.

P. 1497 Mx 100439 -vSB as "RW"
Mx 100437 take 1, correct Cl 5176-C

P. 1498 To Mx 10332 add Ap 41290
Mx 10333-1 issued on Cr 2192, --Joo White, not SL
Mx 100498 --vSB, not BC, correct Cl 5270-C

P. 1499 Mx 151325 take 1
Mx 404860 take A
Mx 404865 take A
Mx 404884 take A

P. 1500 vocalist on Mxs 151605/6/7 IS SL.

P. 1501 Correct issue for Gail Mc Darling/Comin' Thru... is HOW M-3
Mx 152654 take 1, --vV
Also used on 1857 for Al Friedman, Imp 1833 W. Robison
1MP
FREDDIE RICHARD'S O. pseudo used on Cr 81376 for Karl Radlach
P. 1502 HARRY RICHARD'S O. pseudo on Dom 21654 H. Reser
Mx C-4020 issued on voc 15832 as The Ambassadors
Delete Richmond Players entry. This is Albin Mx 1051.
P. 1503 DOLLY RICH-TONE D.O. pseudo on R-T 7009 J. Knecht, 7022 S. Lanin
To Mike Riggi O add Mx 2490-C Pearlie, Cam 1176, 7Lin 2638, Ro 402.
Ro 403 as Lynn Cowan.
To RILEY'S CABARET O. Add:
My Sweet Siamese Gnt 4527
I Want A Daddy Gnt 4642
What's Worth Getting -
To Mx 60004 add Pol 15222
P. 1504 First date 1935, not 1929.
To Mx 60110 add Pol 15222
Mx 60360 take A
No sides from last 2 sessions this page were issued on Champion.
P. 1505 Mx 61353/4 both take A
Add: TED RILEY & HIS O. pseudo on Chaapion 16152, 16173, 16175, 161
16465, 16219, 16220, 16242, 16302, 16472 for Lou Gold
To Mxs E-26681/2 & E-26684/5 add Br 3844. The shown issue is British
E-28867 --vJoo Rines, not SL
P. 1507 Mx 81040 take C, title "That's Dolly" as Benny Meroff(1)
Mx 81176 take A Telephone E-5924 as Denza D.B.
Mx 401128 take A
Mxs 401129/30 both take B
Mxs 402858/9 both take A
To Mx 9952 add Dom 4626, Re 10115
Mx 9953 takes 1-2, add Ban 0810, Ro 1424 both as Majestic D.O.,
Bwy 1409 as Badgers, Re 10116, correct Per 15357, Cr 81469, Ap 41234
Mx 9954 take 3
Mx 10023 take 3, add Ban 0837, Cr 81463, Ap 41242 poss. as Maj.D.O.
To Mx 10024 add Dom 4634
To Mx 10025 1-2, add Ban 0817, Chg 763, Dom 4631, Cr 2066, Re 10122
Ro 1430. Or, Ro, Dom as Maj. D.O., probably the others as well.
P. 1508 To Mx 100422 add Cl 5089-C as BHSO
To Mx 404446 delete the O & Par issues and add them to Mx 480019
To Mx 404447 delete the O & Par issues and add them to Mx 480020
Mx 10077 takes 1-2, add Ban 0785, 0835, Dom 4647, Or 2087, Ro 1448
as Dan Ritchie, Ro 10140
To Mx 10078 add Ban 0834, Dom 4647, Re 10138 all as Majestic D.O.
The Per issue for abo-n two Mxs is Per 15359
To Mx 10079 add Dom 4651, Ban 0834, Re 10138 as Maj.D.O., Per 15353
Mx 10347 take 1 --vSL as "CH" some, add Ban 32067, Or 2192, Re 10248
Cr 81572. As 41290 all as Dick Cherwin.
To Mx 10348 add Ban 32068. " Or 2190. Re 10247 all as Dick Cherwin.
P. 1509 To Mx 10349 add Or 2197, Re 10255, Cr 93009, Ap 41306 as Dick Cherwin
Mx 10350 takes 2-5, add Cr 91064 as Majestic D.O.
Mx 10351 take 2
Mx 10361 take 3, add Cr 91064 as Majestic D.O.
Mx 10382 take 3, add Cr 91073 as Don Carlson.
To Mxs 10410/1 add Ban 32108, Or 2209, Ro 1575, Cr 91076 as Dick Cherwin
Mx 10412 takes 2-3, add Cr 7608, Or 2211, Cr 91078, Ap 41314 all as
SNCO.
Mx 10419 take 2
P. 1509 Mx 10485 take 2, add Ro 1603, Cr 91106 as SNCO
Mx 10486 takes 2-3, add Cr 7778, Or 2238, Cr 91105 as Dick Cherwin
Mx 10487 take 3, add Cr 7778, Dec P-2481 as Dick Cherwin
Mx 10621 take 1, add Cr 7287, Cr 7800, Or 2273, Re 1638, Cr 91133
Ap 41351 as Majestic D.O.
To Mx 10622 add Or 2272, Ro 1639
Mx 10623 take 2, add Ban 32188 as Dick Cherwin, Cr 91141
Mx 10706 takes 1-3, add Ban 32223, Or 2304, Ro 1673, Cr 91157, 91158
Ap 41375 as Dick Cherwin
Mx 10707 take 3, add Ban 32225, Or 2305, Cr 91158, Ap 41374 as DO
Mx 10708 takes 1-3, add Ban 32225, Or 2305, Cr 91158, Ap 41374 as DO
Mx 10703/4/5/9 are listed under Lanin with some labelled Ring. Ar
these all Ring or Lanin?
To Mx 10832 add Or 2358, Re 1736
To Mx 38450 add Pan 26033
To Mx 38451 add Pan 26002
To Mx 38452 add Pan 26002 also, delete "rejected"
Mx 38456 issued on Pan 26029
Mx 38459 add Pan 26033
P. 1510 DAN RITCHIE also a pseudo as follows:
P. Rich Pa 37035, Per 15216 (one side)
A. Fields Cr 81532
A. Schubert Cr 81349
W. Osgoreb Ro 1520
W. Osborne Mt 91309
Y. Rose Cr 91209
J. Ring See added issues this chapter
as Markay
(to be contin

10. See also Nye Mayhew.

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[illegible][illegible]

DIGGIN' THE GROOVES BOB DAVENPORT

No "cute talk" as an intro this issue! - There's so much to report on in the way of new releases I'd better get right to it: Let's start with Hindsight (1299 Ocean Ave., Suite 800, Santa Monica, Ca 90401), who recently sent me the following to review:

- HSR-219 Making her solo debut on the label is June Christy, along with the Kentones in some tasty treatments of a lot of great old standards.
- HSR-226 Vol. 2 of Doris Day's contribution to the catalog, here with the Page Cavanaugh Trio, which is a double treat as the trio joins Doris in a couple of tunes, all of which are standards again.
- HSR-227 From 1944, and making his debut on the label, here is Andy Kirk & The Clouds of Joy, featuring the marvellous June Richmond on a couple of numbers. A GREAT band, even though it never quite reached the peak like Duke and some of the others. A welcome addition to any collection!
- HSR-228 Helen O'Connell, in her second Hindsight release is also joined by the Page Cavanaugh Trio on these E.T.'s from 1953.. I've said so many nice things about this gal in the past, what is there to say, except I love you, Helen!
- HSR-229 Another 2nd volume by another fine singer, who I always enjoy. Here is Kay Starr, along with Les Paul, Joe Venuti and Billy Butterfield. Doesn't that tempt you? - - These are from 1949.
- HSR-230 This is quite a departure from the norm, but a nice one Tommy Gramuglia is able to show you that the big bands are not dead! A "live" show from the Hyatt Regency, Baltimore featuring the great sounds of the Jim Zomarel band. All instrumentals and good for dancing or just listening.
- HSR-231 If Executive Producer, Tommy Gramuglia, hasn't proven his point about current big bands yet, then read on! Here is the Bob Thorpe band, also "live", this time from Omni Int. Hotel in Atlanta, GA. This one has the added attraction of guest solo vocal spots by Brook Benton and the Four Lads! This one, and the one above, are part of the New Band Series on Hindsight.
- Zephyrhills, Florida 34283, and six new release:
- Joyce 1150 Here in the "One Night Stand Series" from 1943 we find Stan Kenton in the spotlight, and to me the better Kenton period when he was playing for dancers. Red Dorris, Dolly Mitchell, and Gene Howard handle the vocals.
- Joyce 1152 We go way back to 1939 for this one, featuring the Mad Mab, Charlie Barnet & His band from the Famous Door, with the vocal assignments going to Judy Ellington, Harriet Clark and Larry Taylor. A good session, but with a slight mix-up in the order of numbers on side 2 in the liner notes.
- Joyce 1149 Another "One Night Stand" LP, and Tommy Tucker & His Orch. are featured in a couple of 1945 broadcasts. Vocals are by Kermit Somerville, and Don Brown and The Two-Timers. Latter part of Side 2 features a very swingy Mitch Ayres band in a broadcast from Greenfield, Texas. Johnny Bond and Ruth McCullough (sp?) share vocal honors. Here's Bing Crosby from the 40's. He sings solo, he sings with a vocal group, and he's also joined by Trudy Erwin, and Dinah Shore. Liner notes show Side 2 coming from a Kraft Music Hall show, but nothing about Side 1! But I'm almost certain it's also from a Kraft radio show.
- Joyce 6052 Guess this would have to be my favorite as it features a gal who I have always felt was one of the better gal band singers, Carlotta Oale. And since she's with Jan Savitt, that makes it even better. Selections are from the 1938-39 period.
- Joyce 6048 Vol. 11 in the Disco Order series for Charlie Spivak, covering the long 1947-50 period. Heard vocally are The Stardreamers, Irene Daye, Johnny Parker, Rusty Nichols and Tommy Lynn.
- Ajazz 445 Now a couple of items from Bainbridge (P.O. Box 8248, Van Nuys, Ca 91409-8248), a company that takes great pride in releasing material for adults, and that's you and me, bahel BT-8004 A 2-LP set featuring an older Buddy Greco singing his hits, but still in super voice. He's been a favorite of mine ever since I sold his Epic records years ago in San Francisco.
- BT-6265 "Somewhere in Time" with Roger Williams is just beautiful. Strictly piano instrumental solo, and so tastefully done as always by Roger!
- From Fanfare Records (4870 S.W. 103 Ave., Cooper City, Fla 33328) some good news for collectors with some releases recently received.
- One their Soundcraft label three volumes (cat.nos. LP-1019, 1020, 1021) of Benny Goodman & His Orch. in the famed Camel Caravan broadcasts. Shows are from Septs. 6, 13, 20 & 27 as well as a partial May 9 show, and all from 1939. These three are just great, and are fine transfers. Martha Tilton heard vocally, and instrumentally we find Teddy Wilson, Lionel Hampton, Jess Stacy, Davie Tough, Ziggy Elman, and Harry James!
- I also received some cassettes from Fanfare worth mentioning as well. On Soundcraft 1015, 1016, 1017 & 1018 we find Glenn Miller and the Air Force Orch., and all quite good.
- On Soundcraft 1013 & 1014 we find two very interesting Anniversary Shows from June of 1937 of the Saturday Night Swing Club broadcasts. The list of artists heard is very impressive, and to name just a very few: Adrian Rollini, Benny Goodman, Raymond Scott, Duke Ellington, Quintet of the Hot Club of France, etc.
- Send for their catalog. I believe you'll find it interesting.
- Finally, another item from them that is a fine jazz item. This one is on Fanfare 133, and a "live" shot in 1963 from the London House, Chicago with the Coleman Hawkins Quartet, and who could ask for anything more!
- Comments & questions to me at 221 Prune Tree Dr., Healdsburg, Ca 95448-4335, and a SASE would be appreciated if you expect a reply. I'll also be happy to send you details on my custom taping service.

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3. RETURNING HOME (V. Spivey) (4:08)

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